DOCUMENT RESUME

ED 071 771 PS 006 321

AUTHOR	Rex, Betty
TITLE	Concepts of Music for the Young Child.
INSTITUTION	Pennsylvania State Dept. of Education, Harrisburg. Bureau of General and Academic Education.
PUB DATE	72
NOTE	40p.; Adapted from "Music Guide for Elementary Classroom Teachers"
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Bibliographies; Concept Teaching; *Curriculum Guides; *Elementary Grades; *Kindergarten; Music Activities; *Music Education; Resource Materials; Teaching Guides

ABSTRACT

A concept approach to teaching music to young children is presented. Thirteen key concepts which should have meaning for the young child are presented (for example, "in music there is usually a steady recurring pulse called the beat"). For each concept, activities, points to remember in teaching, and lists of songs (with the books in which they can be found) and recorded music are given. A bibliography of basic classroom music textbooks, supplementary books, and teachers' reference books is provided. (KM)

FILMED FROM BEST AVAILABLE COPY

U. S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

ED 071771

Concepts of Music for the Young Child

Adapted by Betty Rex, Music Educator
Fairfield Area School District, from
"Music Guide for Elementary Classroom Teachers"

PS 006321

Bureau of General and Academic Education
Pennsylvania Department of Education
First Printing 1970
Second Printing 1972

Commonwealth of Pennsylvania
Milton J. Shapp, Governor

Department of Education
John C. Pittenger, Secretary

Office of Basic Education
Donald M. Carroll Jr., Commissioner
Harry K. Gerlach, Deputy Commissioner

Bureau of General and Academic Education
John E. Kosoloski, Director

Division of Fine Arts
Russell P. Getz, Coordinator

Pennsylvania Department of Education
Box 911
Harrisburg, Pennsylvania 17126

INTRODUCTION

"...any subject can be taught effectively in some intellectually honest form to any child at any stage of development."

from The Process of Education by Jerome Bruner

Today there are changes in the child's environmental experiences and maturation that should be matched by changes in his education experiences, and more specifically in this instance, in his music educational experiences. The prevalence of music in a child's environment today -- TV and record players in the home, piped-in-music in the stores, background music for movies -- has made the out-of-school musical experiences of today's children markedly different from those of a generation ago. Children compelled to live in an environment of persistent music tend to insulate themselves from hearing; they do not listen in a real sense. So while today's child is exposed more to music, quite often he is less sensitive to it. Consequently it becomes necessary for the teacher to provide meaningful musical experiences for the young child to "reopen" his ears to music. It is the teacher's job to provide the selective experiences and materials that will enable the child to discover, explore and then form his own musical concepts, since a concept must be developed by the learner himself. No teacher can give a concept to a child.

Therefore, while today's music program for the young child still includes the traditional music activities of singing, moving, listening, and playing instruments, the emphasis is on the music itself and its constituent elements -- pitch, duration, harmony, intensity, timbre and form, rather than on the activities. THE YOUNG CHILD'S MUSICAL EXPERIENCES PROVIDE LEARNING, NOT "PRELEARNING."

KEY CONCEPTS OF MUSIC

WHICH SHOULD HAVE MEANING AND SIGNIFICANCE

FOR THE YOUNG CHILD

CONCEPT

In Music There Is Usually
A Steady Recurring Pulse
Called The Beat.

Some things to do to help children become aware of the steady beat:

Play rhythm instruments
Clap hands
Tap toe
Step around the room to:

recorded music
piano music
singing (by teacher or children)

Some things to remember:

Choose music that has a definite feeling of pulse.
Choose music that has a comfortable tempo for stepping.
Select rhythm instruments that are appropriate (in sound) for the expressive quality of the music being played.
Select activities (stepping, playing, tapping, etc.) that do not overshadow the music.

Some songs to use for developing awareness of pulse:

1. "Yankee Doodle," THE MAGIC OF MUSIC, Ginn, Book K, p. 119.
2. "Toodala," THIS IS MUSIC, Allyn and Bacon, Book 1, p. 46, or EXPLORING MUSIC Holt, Rinehart, Winston, Book 1, p. 1.
3. "Circle Around," EXPLORING MUSIC, Holt, Rinehart, Winston, Book 2, p. 25.
4. "Dance To Your Daddy," THIS IS MUSIC, Allyn and Bacon, Book 1, p. 33.

Some recorded music to use for developing awareness of pulse:

1. "Parade" by Ibert, ADVENTURES IN MUSIC, Grade 1, RCA.
2. "The March of the Siamese Children" from The King and I, Rodgers, BOWMAR ORCHESTRAL LIBRARY, NO. 54.
3. "Walking Song" from Acadian Songs and Dances, Thomson, ADVENTURES IN MUSIC, Grade 1, RCA.

Some piano music to use for developing awareness of pulse:

1. "Soldiers' March" by Schumann.
2. "Minuet in G" by Bach.
3. "Country Gardens" by Grainger.

CONCEPT

Accenting Of Certain Beats Results In The Grouping Of Pulses Into Meters Of 2, 3 Or 4 Beats To The Measure.

Some things to do to help children become aware of meter:

In listening to recorded music or music played on the piano, lead the children to discover that the first beat (one) is emphasized more (accented) than the other beats (unaccented).

Examples: LOUD - soft - soft; ONE - two - three (Meter: 3)
LOUD - soft; ONE - two (Meter: 2)
LOUD - soft - soft - soft; ONE - two - three - four (Meter: 4)

Play rhythm instruments on accented beat (one) and make silent motion on unaccented beats.

Clap hands on one and press hands together on unaccented beats.

Divide the class so that one part plays clicking instruments on one and another part of the class plays ringing instruments on unaccented beats.

Bounce imaginary ball on one and catch on unaccented beats.

Pretend to catch a mosquito on one and find out how far you can count until you catch another on one."

Step around the room to music, stepping loudly on one and softly on unaccented beats.

Some things to remember:

Choose music that has a definite feeling of meter.

Choose music that has a comfortable tempo for the activity.

Select rhythm instruments that sound appropriate for the expressive quality of the music being played.

Allow the music to govern and dictate the activity which is designed to help children hear how the beats are grouped.

Some songs to use for developing awareness of meter:

1. "Marching Song," EXPLORING MUSIC, Holt, Rinehart, Winston, Book 1, p. 14 (Meter: 2)

2. "I'm Learning To Dance," BIRCHARD BOOK 2, Summy-Birchard, p. 47 (Meter: 3).

3. "Battle Hymn of the Republic," THE MAGIC OF MUSIC, Ginn, Kindergarten Book, p. 118 (Meter: 4).

Some recorded music to use for developing awareness of meter:

1. "Can-Can" from The Fantastic Toyshop by Rossini, ADVENTURES IN MUSIC, Grade 2, RCA (Meter: 2).

2. "Grand Waltz" from Mlle. Angot Suite by Lecocq, BOWMAR ORCHESTRAL LIBRARY, NO. 56 (Meter: 3).

3. "March Past of the Kitchen Utensils" from The Wasps by Vaughan Williams, RHYTHMS TODAY, Silver Burdett and ADVENTURES IN MUSIC, Grade 3, Vol. 1, RCA (Meter: 4).

Some piano music to use for developing awareness of meter:

1. "Soldier's March" from Album For the Young by Schumann (Meter: 2).

2. "Minuet in G" from The Little Notebook by Bach (Meter: 3).

3. "March" from Music for Children by Prokofieff (Meter: 4).

Source: A STUDENT MEETS THE COMPOSER, Everybody's Favorite Series, No. 108, Amsco Music Publishing Co.

CONCEPT

In Music There May Be Rhythm Patterns Made Up Of Sounds Of Equal Duration (Even Rhythm) Or Sounds Of Unequal Duration (Uneven Rhythm).

Some things to do to help children develop the ability to recognize different rhythm patterns:

Clap (or play on rhythm instruments) rhythmic patterns of children's names.

Clap (or play on rhythm instruments) rhythmic patterns of the melody (or parts of the melody) of familiar songs.

Identify the relative duration of the sounds of the above patterns as "long" or "short" sounds.

Discover that rhythm patterns formed by sounds of equal duration are <u>even</u> and suggest body movements such as walking, running, trotting, jumping, tiptoeing.

Discover that rhythm patterns formed by sounds of unequal duration are <u>uneven</u> and suggest body movements such as skipping and galloping.

Make up patterns of movement (walking, running, hopping, jumping, (etc.) to interpret the above rhythmic patterns.

Some songs to use for developing awareness of <u>even</u> and <u>uneven</u> rhythm patterns:

1. "Trot, Trot, Trot," DISCOVERING MUSIC TOGETHER, Follett, Book 1, p. 47 T (<u>even</u> rhythm).

2. "Are You Sleeping?" DISCOVERING MUSIC TOGETHER, Follett, Book 1, p. 20 (<u>even</u> rhythm).

3. "Savez-vous planter des choux?" MAKING MUSIC YOUR OWN, Silver Burdett, Book 1, p. 90 (<u>uneven</u> rhythm).

4. "The Farmer in the Dell," BIRCHARD, Summy-Birchard, Kindergarten Book, p. 43 (<u>uneven</u> rhythm).

5. "Rig-a-jig-jig," MAKING MUSIC YOUR OWN, Silver Burdett, Book 1, p. 16 (first part - even rhythm; second part - uneven rhythm).

Some recorded music to use for developing awareness of even and uneven rhythm patterns:

1. "Air Gai," Gluck, ADVENTURES IN MUSIC, Grade 1, RCA (even rhythm).

2. "Light Cavalry Overture" excerpt by von Suppe, RCA VICTOR LISTENING ACTIVITIES, Vol. 2 (uneven rhythm).

3. "Happy and Light of Heart" from Bohemian Girl, Smetana, RCA VICTOR RHYTHMIC ACTIVITIES, Vol. 2 (uneven rhythm).

4. "Run, Run, Run" by Concone, RCA VICTOR RHYTHMIC ACTIVITIES, Vol. 2 (even rhythm).

5. "The Small Listener," "The Small Dancer," and "The Small Player" from THE SMALL MUSICIAN SERIES, Bowmar Records (contains many compositions with strong, easily discernable rhythmic patterns).

6. "Children's Rhythm In Symphony" B-2053 Bowmar Records (many examples of even and uneven rhythms).

Some piano music to use for developing awareness of even and uneven rhythm patterns:

1. "Dance," BIRCHARD, Summy-Birchard, Kindergarten Book p. 144 (even rhythm).

2. "Captain Jinks," BIRCHARD, Summy-Birchard, Kindergarten Book, p. 147 (uneven rhythm).

3. FIRST BOOK OF CREATIVE RHYTHMS by Rosana Saffran, Holt, Rinehart and Winston, Inc. (many examples of even and uneven rhythm patterns).

CONCEPT

In A Song There Is A Rhythm Of The Melody (Usually The Same As The Rhythm Of The Words Of The Song).

Some things to do to help children develop the ability to recognize the rhythm of the melody:

Tap fingers to the rhythm of the melody of a familiar song.

Play rhythm instruments to the rhythm of the melody of a familiar song.

Step to the rhythm of the melody of a familiar song.

Some things to remember:

Choose music with prominent patterns of rhythm in the melody.

Select rhythm instruments that are appropriate for the expressive quality of the music.

Step to music that is in a comfortable tempo and that is rhythmically simple.

Step, play or tap portions of the selection which contain prominent rhythmic patterns.

Tap with two fingers on opposite palm for a lighter, quicker feeling.

Some songs to use:

1. "Polly Wolly Doodle," GROWING WITH MUSIC, Prentice-Hall, Book 3, p. 104.

2. "John Brown Had A Little Indian," DISCOVERING MUSIC TOGETHER, Follett, Book 1, p. 28.

3. "Hickety," THIS IS MUSIC, Allyn and Bacon, Kindergarten Book, p. 57.

4. "Toodala," EXPLORING MUSIC, Holt, Rinehart, Winston, Book 1, p. 1.

5. "Jingle Bells," MAGIC OF MUSIC, Ginn, Kindergarten Book 1, p. 78.

6. "Are You Sleeping?" MAGIC OF MUSIC, Ginn, Kindergarten Book, p. 78.

7. "America," MAGIC OF MUSIC, Ginn, Kindergarten Book, p. 120.

8. "Muffin Man," MAKING MUSIC YOUR OWN, Silver Burdett, Book 1, p. 33.

Some recordings with definite, easily discernible melodic rhythm patterns:

1. "Country Gardens" by Grainger, MUSIC SOUND BOOK RECORDING 78312.

2. "Early One Morning," RHYTHM BAND PATTERNS, Vol. 1.

3. "Run, Run" from Memories of Childhood by Octavio Pinta, BOWMAR ORCHESTRAL LIBRARY, NO. 68.

4. "Petite Ballerina" from Ballet Suite No. 1, Shostakovich, ADVENTURES IN MUSIC, RCA, Grade 2.

5. "Polka" from Bartered Bride, Smetana.

6. "The Rainy Day Record" Bowmar Records, B-2060.

CONCEPT

**Music May Be Fast
Or Slow (Tempo).**

Some things to do to help children develop an understanding of tempo (speed of the beats) in music:

When a child is able to successfully clap to a steady beat, ask him to clap a fast beat, to clap a slow beat.

Walk to fast music - "How would you walk when you are in a hurry?"

Walk to slow music - "How would you walk when you are very tired?"

Listen to the ticking (beats) of a metronome set at various speeds. (The familiar wooden, pyramid shaped, pendulum type metronome or the electric metronomes with flashing light will add visual reinforcement to the aural experience.)

Use tape measures that unwind and spring back into small round metal containers to make pendulums. By lengthening or shortening the tape, differences in tempo can be demonstrated, the pendulum moving faster with shorter tape and slower with the longer one. By singing a song such as "Are You Sleeping?" or "Twinkle, Twinkle, Little Star" at a fast tempo and then again at a slow tempo, the children can become aware of the same note values, moving at different rates of speed.

Some songs to use for developing awareness of tempo:

1. "Jingle Bells" (fast) and "Silent Night" (slow), MAGIC OF MUSIC, Ginn, Kindergarten Book.

2. "Going To Boston" (fast) and "Battle Hymn of the Republic" (slow), MAKING MUSIC YOUR OWN, Silver Burdett, Book 1.

3. "Teasing" (fast) and "My Own True Friend" (slow), MUSIC FOR YOUNG AMERICANS, 2nd Ed., American Book Co., Book 1.

4. "Never Sleep Late Anymore" (fast) and "Rocking Chair" (slow), MUSIC FOR YOUNG AMERICANS, 2nd Ed., American Book Co., Book 1.

5. "Rindy Randy" (fast) and "I See The Moon" (slow), MUSIC FOR YOUNG AMERICANS, 2nd Ed., American Book Co., Book 1.

6. "Going To A Party" (fast-slow), MUSIC FOR YOUNG AMERICANS, 2nd Ed., American Book Co., Book 1.

7. "Ducks In The Pond" (fast-slow), MUSIC FOR YOUNG AMERICANS, 2nd Ed., American Book Co., Book 1.

8. "Autumn Leaves" (fast-slow), THIS IS MUSIC, Allyn & Bacon, Kindergarten Book.

9. "New River Train" (gradually faster and slower), MAKING MUSIC YOUR OWN, Silver Burdett, Book 1.

10. "Carousel" (gradually faster and slower), MAKING MUSIC YOUR OWN, Silver Burdett, Book 1.

Some recorded music to use for developing awareness of tempo:

1. "Fleet Footed Animals" (fast) and "The Tortoises" (slow) Carnival Of The Animals by Saint-Saens, BOWMAR ORCHESTRAL LIBRARY, NO. 51.

2. "Ballet of the Unhatched Chicks" (fast) and "Bydlo" (slow) from Pictures At An Exhibition by Moussorgsky, ADVENTURES IN MUSIC, RCA, Grade 1 and Grade 2.

3. "In the Hall of the Mountain King" (gradually faster-accelerando) from Peer Gynt Suite No. 1 by Grieg, ADVENTURES IN MUSIC, RCA, Grade 3, Vol. 2.

4. "The Little Train of the Caipira" by Villa-Lobos, (gradually faster and then gradually slower - ritardando), ADVENTURES IN MUSIC, RCA, Grade 3, Vol. 1.

Some piano music to use for developing awareness of tempo.

1. "Birthday Parade" (fast), THE MAGIC OF MUSIC, Ginn, Kindergarten Book, and "Marche Slave," Tchaikovsky, (slow), THE MAGIC OF MUSIC, Ginn, Book 1.

2. "Soldiers' March" (fast) by Schumann and "Doll's Funeral" (slow) by Tchaikovsky, A STUDENT MEETS THE COMPOSER, Everybody's Favorite Series, NO. 108, Amsco Music Publishing Co.

3. "German Dance No. 6" (fast) by Haydn and "Air" (slow) by Purcell, FIRST BOOK OF CREATIVE RHYTHMS, Rosanna B. Saffran; Holt, Rinehart and Winston, Inc.

4. "Sparkling Snowflakes" by Albeniz, THE MAGIC OF MUSIC, Ginn, Book 1 (gradually slower).

CONCEPT

Some Tones Sound High
And Some Tones Sound Low.

Some things to do to help children develop the ability to distinguish between the relative highness and lowness of tones (pitch):

Explore the piano:

find the highest pitch on the piano, find the lowest pitch.

listen to sounds go up when you play to the right on the piano, listen to the sounds go down when you play to the left.

play a familiar song in the middle of the piano (range of the child's singing voice), then play the song two octaves higher. Ask, "What is different?" Use same procedure for experiencing the lower range of the piano.

let children improvise music on the piano that suggests bird songs, rain, animals growling, thunder rumbling, lumbering elephants, scampering mice.

Compare the quality and pitch of voices and instruments:

children's and men's voices

women's and men's voices

finger cymbals and gong

small drum and large drum

rhythm sticks and wood block

violin and string bass

flute and bassoon

trumpet and tuba

Have children arrange individual resonator bells, or tuned water glasses according to pitch, low to high or high to low.

Have children bring to class common articles that make a sound when tapped or shaken; classify them as to high or low in sound.

Sing, and show the direction of the melody by hand movements.

Some songs to use to help children develop awareness of relative highness and lowness of pitches:

1. "The Old Woman and the Peddler," MAKING MUSIC YOUR OWN, Book 2, Silver Burdett, p. 78.

2. "Guessing Game," DISCOVERING MUSIC TOGETHER, Book 1, Follett, p. 29 T.

3. "Whatever Can That Be?" MAKING MUSIC YOUR OWN, Book 1, Silver Burdett, p. 14.

4. "Giant Steps," MUSIC FOR YOUNG AMERICANS, Book 1, American Book Co., p. 63.

Some tone-matching drills to help children develop awareness of highness and lowness of tones:

1. Have the children sing "I can reach high!" starting on middle C for "I can reach" and going to high C on the word "high." Have the child place his hands on top of his head or stand on tiptoe reaching high, when he sings the high tone.

2. Start with the high tone of the octave and sing "I can bend low!" going down to low tone of the octave on the word "low." Have children do appropriate body movements as they sing.

Some recorded music to help children develop awareness of relative highness and lowness in music:

1. "Fairies and Giants" from Wand of Youth Suite No. 1 by Elgar, ADVENTURES IN MUSIC, RCA, Grade 3, Vol. 1.

2. "The Conversations of Beauty and the Beast" from Mother Goose Suite by Ravel, ADVENTURES IN MUSIC, RCA, Grade 5, Vol. 1.

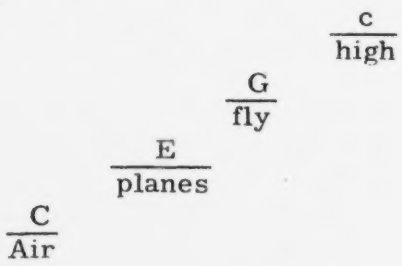
CONCEPT

Tones In A Melody May
Repeat Or Change (Be
Higher Or Lower).

Some things to do to help children develop the ability to recognize whether the succeeding tones in a melody repeat, are higher or lower in pitch and that these repeated, ascending, or descending succession or single tones form a melodic line (melodic contour):

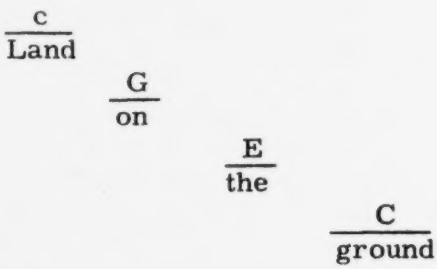
Respond with hand movements at appropriate levels in the air or with hands touching the body--touch toes, touch knees, touch waist and touch top of the head. (ascending melodic line)

Sing:



Respond with hand movements at appropriate levels in the air or with hands touching body--touch top of the head, touch waist, touch knees, touch toes. (descending melodic line)

Sing:



Show the melodic direction while singing appropriate songs or listening to appropriate music by having the children:

move their hands.

move their bodies.

draw the melodic contour on the chalkboard.

form the melodic contour with flannel cutouts on a flannel board--rainbow, hills, valleys.

Show children a xylophone-type instrument held vertically. Allow them to experiment by playing it, discovering that the larger the bar, the lower the tone. Let them play simple, short tonal paterns--ascending, descending, repeated tones.

Climb up or down stairs or ladder to get the feeling of singing higher and higher or lower and lower.

Some songs to use for the activities listed above:

1. "Candle," MUSIC FOR YOUNG AMERICANS, American Book Co., p. 64 (ascending, descending, repeated tones).

2. "Pussy Willow," SINGING FUN, Webster Publishing Co., p. 32 (ascending, descending, repeated tones).

3. "Little Airplane," MORE SINGING FUN, Webster Publishing Co., p. 54 (ascending, descending, repeated tones).

4. "The Pawpaw Patch," MAKING MUSIC YOUR OWN, Book 1, Silver Burdett, p. 141 (repeated, ascending and decending tonal patterns).

5. "Away In A Manger," THE MAGIC OF MUSIC, Kindergarten Book, Ginn, p. 82 (contains descending tonal pattern).

6. "Hot Cross Buns," DISCOVERING MUSIC TOGETHER, Book 1, Follett, p. 8 (contains descending tonal pattern and repeated tones).

7. "Twinkle, Twinkle, Little Star," DISCOVERING MUSIC TOGETHER, Book 1, Follett, p. 52 (first phrase contains a melodic interval--distance between two tones--of a fifth and then gradual descending scale line with repeated tones).

8. "Taffy," EXPLORING MUSIC, Book 1, Holt, Rinehart and Winston, Inc., p. 151 (contains ascending tones, repeated tones, interval of an octave, descending tones).

9. "Little Seeds," SINGING FUN, Webster Publishing Co., p. 33 contains ascending and descending tones).

10. "The Clown," MUSIC IN OUR TOWN, Silver Burdett, p. 94 (contains descending and repeated tones).

11. "Little Robin Redbreast," DISCOVERING MUSIC TOGETHER, Book 1, Follett, p. 12 (ascending, repeated, and descending tones).

12. "Come, Dance In a Circle," THE MAGIC OF MUSIC, Kindergarten Book, Ginn, p. 11 (octave interval ascending).

13. "Up and Down," THE MAGIC OF MUSIC, Kindergarten Book, Ginn, p. 141 (ascending and descending tones).

14. "The Indian Chief," SINGING FUN, Webster Publishing Co., p. 10 (repeated tones, ascending tones, and octave interval descending).

Some records to use:

1. "The Red Pony" from Circus Music by Copland, ADVENTURES IN MUSIC, Grade 3, Vol. 1, (ascending and descending tonal patterns).

2. "The Little Shepherd," The Children's Corner Suite by Debussy, BOWMAR RECORD LIBRARY, Album No. 63, Concert Matinee (contains ascending and descending patterns).

3. "March," The Comedians by Kabalevsky, ADVENTURES IN MUSIC, Grade 3, Vol. 1, (contains repeated tones).

4. "The Swan," Carnival of the Animals by Saint-Saens, ADVENTURES IN MUSIC, Grade 3, Vol. 2 (contains ascending scale line).

Some piano music to use:

1. "Let's Play" by Bartok, THE MAGIC OF MUSIC, Kindergarten Book, Ginn, p. 24 (descending tonal patterns and repeated tones).

2. "Out for a Walk" by Gretchaninoff, THE MAGIC OF MUSIC, Kindergarten Book, Ginn, p. 89 (descending then ascending tonal patterns).

3. "March" by Shostakovich, FIRST BOOK OF CREATIVE RHYTHMS by Saffran, Holt, Rinehart and Winston. (descending tones and repeated tones).

CONCEPT

Musical Tones Can
Be Combined To Form
Harmony.

Some things to do to help children develop an understanding of harmony:

Play on the piano the notes middle C, E, G and high c. Have children identify them as the melody for "Airplanes fly high" (see CONCEPT: Tones in a Melody May Repeat or Change...). They play the tones simultaneously, forming the C. major chord. Identify the new sound of three or more tones sounded at the same time, as a chord.

Play combinations of tones on the resonator bells.

Give three children the resonator bells necessary to form a chord, such as C E G (C major chord). Have the children strike their bells lightly at the same time, to form the chord. Choose a song that is built on the C chord and have the children accompany the singing of the song.

Experiment with playing combinations of tones on the piano.

Show three children the keys on the piano necessary to produce a certain chord, have each child choose one key to play, and then proceed as with the resonator bells for accompanying song.

Experiment with playing chords on the autoharp or guitaro.

Using the autoharp or guitaro, have one child depress the chord button and another strum to provide accompaniment for one-chord songs.

Some one-chord songs to use for the activities mentioned above:

DISCOVERING MUSIC TOGETHER, Follett, Book 1, Teacher's edition.

1. "Song of Thanks," p. 77 (F major chord).
2. "Come and Play," p. 65 (F major chord).
3. "The Bells," p. 18 (C major chord).

4. "Little Robin Redbreast," p. 12 (G major chord).

5. "My Puppy," p. 31 (C major chord).

6. "Tick-Tock," p. 10 (C major chord).

7. "Jing Jang!" p. 14 (G major chord).

8. "Kagome," p. 58 (A minor chord).

9. "Row, Row, Row, Your Boat," p. 64 (C major chord).

EXPLORING MUSIC, Holt, Rinehart and Winston, Book 1.

1. "It's Raining," p. 146 (C major chord).

2. "Trot, Pony, Trot," p. 140 (D minor chord).

3. "A Tisket, a Tasket," p. 91 (C major chord).

Some recorded music to use:

1. "Ballet Of The Sylphs" from The Damnation of Faust by Berlioz (D major chord played by harp at the close of the selection) ADVENTURES IN MUSIC, RCA, Grade 1.

2. "March" from Summer Day Suite by Prokofieff (melody built around the C major chord) ADVENTURES IN MUSIC, RCA, Grade 1.

CONCEPT

Tones In A Melody May
Change In Such A Way
That Changes In The
Harmonic Accompaniment
Are Necessary.

Some things to do to help children develop the ability to recognize changes in chordal harmony:

Choose a song requiring two chords for the accompaniment.

Play the first chord and ask the children to tell when they feel that chord no longer sounds right with the melody. Then change to the other chord and continue playing that one until the children discover the need to change back to the other chord.

Sing the song, "Row, Row, Row Your Boat," starting on Middle C.

Strum the C chord on the autoharp throughout the song. Ask the children, "Does the C chord sound as if it is a good chord with which to end the song?" Some children call this chord the home chord because it sounds as if it is a good chord to end the song. Strum the G7 chord. Some children call this the away chord because it does not sound as if it is a good chord on which to end the song.

Review hearing the difference between the home (C) chord and the away (G7) chord.

Cross arms in front of chest for home (C) chord when teacher plays it.

Spread arms out to sides horizontally on away (G7) chord when heard.

Play a series of I and V7 chords. Children respond as in the above.

Have children listen and discover one place in the song where the away (G7) chord would sound better than the C chord (..."life is but a") by having half of the class sing the song as teacher accompanies on autoharp while the other half listens and raises

hands at place where away (G7) chord would sound better than the C chord.

Put home label (made of masking tape) on C bar of autoharp and away label on G7 button of autoharp.

Let the children use the autoharp to accompany the song--one child assigned to the home (C) button, another child to the away (G7) button and a third child to strum.

Repeat this entire procedure using a variety of songs until the concept is firmly grasped.

Try three chord songs.

Some two chord songs to use:

DISCOVERING MUSIC TOGETHER, Book 1, Teacher's edition, Follett.

1. "Farmer In the Dell," (F major chord and C7 chord), p. 41.
2. "French Counting Song," (F major chord and C7 chord), p. 26.
3. "Hot Cross Buns," (F major chord and C7 chord), p. 8.
4. "How D'Ye Do, My Partner?" (C major and G7 chord), p. 40.
5. "Jack and Jill," (C major chord and G7 chord), p. 46.
6. "John Brown Had a Little Indian," (G chord and D7 chord), p. 28.
7. "Lazy Mary," (F major chord and C7 chord), p. 21.
8. "London Bridge," (F major chord and C7 chord), p. 43.
9. "Sally Go Round The Sun," (F major chord and C7 chord), p. 39.
10. "See-Saw, Margery Daw," (G major chord and D7 chord), p. 45.
11. "Three Blind Mice," (C major chord and G7 chord), p. 36.

SING AND STRUM by Alice M. Snyder, Mills Music, Inc.

1. "Go Tell Aunt Rhody," (F major chord and C7 chord), p. 10.
2. "Happy Birthday," (F major chord and C7 chord), p. 46.
3. "Hush Little Baby," (F major chord and C7 chord), p. 10.
4. "Jolly Santa Claus," (F major chord and C7 chord), p. 29.
5. "My Dreydl," (C major chord and G7 chord), p. 32.
6. "Sing Me A Song," (C major chord and G chord), p. 8.
7. "Walk With Me," (C major chord and G7 chord), p. 12.

Some three chord songs to use:

DISCOVERING MUSIC TOGETHER, Book 1, Teacher's edition, Follett.

1. "Over The River," (C major chord, F major chord, and G7 chord), p. 76.
2. "Jingle Bells," (F major chord, B flat major chord, and G7 chord), p. 78.
3. "Away In A Manger," (G major chord, C major chord, and D7 chord), p. 86.
4. "Jingle At The Window," (C major chord, F major chord, and G7 chord), p. 69.
5. "Lollipop," (C major chord, F major chord, and G7 chord), p. 21.
6. "Diddle, Diddle Dumpling," (G major chord, A minor chord, and D7 chord), p. 25.
7. "Pussy-Cat, Pussy-Cat," (F major chord, B flat major chord, and C7 chord), p. 35.
8. "Pop Goes The Weasel," (F major chord, B flat major chord, and C7 chord), p. 54.
9. "Hickory, Dickory, Dock," (F major chord, B flat major chord, and C7 chord), p. 55.

CONCEPT

Major And Minor Tonalities Sound Different.

Some things to do to help children develop the ability to distinguish between major and minor tonality:

Play major and minor chords on the autoharp, guitaro, and/or piano.

Let the children distinguish between these differing sounds in a guessing game.

Hang a chromatic xylophone-type instrument where the children can see it. Play a descending C major scale. Ask the children whether any bars were skipped. (Yes) Ask the children whether any black bars (accidentals) were used. (No) Let one of the children play the scale.

Now do the same with the descending C harmonic minor scale (flat A and E--black bars adjacent on the left of A and E). Ask the children "Which black bars were used?" (A flat and E flat). Ask them, "Where was there a big skip?" (B to A flat).

Build a major chord on the piano and/or resonator bells; then show the children the second tone from the bottom and demonstrate how going down a half step (the bell or key, black or white, that is nearest to any tone) changes the major chord to a different sound--minor.

Sing many songs that are in the minor mode, contrasting them with songs in the major mode.

Listen to compositions that are in the minor mode, contrasting them with compositions in the major mode.

Listen to compositions that change from minor to major within the composition or sing songs that change from minor to major within the song, and guide the children to discover where the changes take place.

Some songs to use to help children develop the ability to distinguish between major and minor tonality:

1. "Have You Seen My Honey Bears?" (D Major), EXPLORING MUSIC, Holt, Rinehart and Winston, Book 1, p. 43.

   "One Misty, Moisty Morning," (D Minor), EXPLORING MUSIC, Holt, Rinehart and Winston, Book 1, p. 50.

2. "Goodnight," (D Major), EXPLORING MUSIC, Holt, Rinehart and Winston, Book 1, p. 31.

   "The Fog Horn," (D Minor), EXPLORING MUSIC, Holt, Rinehart and Winston, Book 1, p. 51.

3. "Twilight," (G Minor), EXPLORING MUSIC, Holt, Rinehart and Winston, Book 1, p. 30.

   "Shoheen Sho," (G Major), EXPLORING MUSIC, Holt, Rinehart and Winston, Book 1, p. 144.

4. "Leaves of Autumn" by Teran (Major), INSTRUCTOR MAGAZINE, Aug./Sept. 1969, Vol. LXXIX, No. 1, p. 86.

   "The Fog" by Stoffel (Minor), INSTRUCTOR MAGAZINE, Aug./Sept. 1969, Vol. LXXIX, No. 1, p. 86.

Some recorded music to use to help children develop the ability to distinguish between major and minor tonality:

1. "March" from Summer Day Suite by Prokofieff (major tonality), ADVENTURES IN MUSIC, RCA, Grade 1.

2. "Pantomime" from The Comedians by Kabalevsky (minor tonality), ADVENTURES IN MUSIC, RCA, Grade 1.

3. "Pizzicato Polka" from Ballet Suite No. 1 by Shostakovich (first melody is in minor and the second melody is in major), ADVENTURES IN MUSIC, RCA, Grade 1.

4. "Dance of the Little Swans" from Swan Lake by Tchaikovsky (first melody is in minor and the second melody is in major), ADVENTURES IN MUSIC, RCA, Grade 1.

CONCEPT

Music Contains Phrases
And Sections That Are
Alike (Repetition) Or
Unlike (Contrast).

Some things to do to help children develop their ability to recognize phrases in musical compositions:

Have the children make "rainbows" in the air with their arms or with brightly colored scarves, balloons or crepe paper streamers, changing directions at each new phrase.

Walk to music, changing directions at each new phrase.

Draw the phrase patterns on the chalkboard. If a piece of chalk is given to each of several children, each child will have the opportunity to represent graphically one of the phrases, using curving or jagged lines depending upon the character of the music.

Some things to remember:

The young child usually recognizes and identified alike or unlike phrases or sections by their melodies, so choose songs and compositions which have alike or unlike melodic phrases and sections.

Alike phrases include those phrases that are identical or almost alike (one or two notes in the melody being different).

Sometimes two or more phrases are combined to make a musical section. This section can be repeated or contrasted with a different section. These sections can be labeled with letters of the alphabet: first section - A
second section - B
third section - C, etc. Thus, a composition containing three sections, the first and third being alike and the second one unlike, would be labeled A B A.

Some things to do to help children develop their ability to recognize alike phrases in musical compositions:

1. Have children sing the phrases in a song that are alike.

2. Have children indicate with body movements that are alike, phrases or sections in the music that are alike.

3. Let children select and play percussion instruments, using the same instruments to accompany phrases and sections in the music that are alike.

Some things to do to help children develop their ability to recognize unlike phrases in musical compositions:

1. Use the same instrument to accompany phrases that are alike and different instruments for phrases that are unlike.

2. Let children select scarves, balloons, and/or paper streamers of different colors as there are different phrases in the music. Assign a certain color to each different (unlike) phrase. Children then respond with their colors only when their phrase is played.

3. Have different geometric flannel board cutouts--circle, square, triangle; assign a certain shape to each unlike phrase. Have the children identify the phrases by putting the corresponding shape on the flannel board for each phrase in the music as it is played.

4. Proceed as above, but use letters of the alphabet instead of geometric figures.

Some songs to use for the activities listed above:

1. "Flip-Flop," MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 75 (two phrases--alike).

2. "Mother's Knives And Forks," MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 10 (two phrases--alike).

3. "Telephone," MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 16 (two phrases--alike).

4. "Hush Little Baby," THIS IS MUSIC, Allyn and Bacon, Kindergarten Book, p. 15 (two phrases--alike).

5. "Hickety," THIS IS MUSIC, Allyn and Bacon, Kindergarten Book, p. 57 (two phrases--alike).

6. "My Tree House," MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 20 (two phrases--unlike).

7. "When The Train Comes Along," MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 29 (two phrases--unlike).

8. "Turkey, Gobble!" MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 63 (two phrases--unlike).

10. "Lady, Lady," MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 18 (three phrases, first and third phrases are alike, second phrase is unlike).

11. "Christmas Is Coming," MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 116 (three phrases, each one is different--unlike)

12. "Nick Nack," ("This Old Man") MUSIC FOR YOUNG AMERICANS, American Book Co., Book 1, p. 74 (four phrases, each one is different--unlike).

13. "Home," MUSIC FOR YOUNG AMERICANS, American Book Co., Book 1, p. 10 (four phrases, each one is different--unlike).

14. "Baloo Baleerie," MAKING MUSIC YOUR OWN, Silver Burdett Co., Book 1, p. 144 (two sections--unlike--A B).

15. "When The Train Comes Along," MAKING MUSIC YOUR OWN, Silver Burdett Co., Book 1, p. 91 (three sections, first and third--alike, second section --unlike--A B A).

16. "Baa, Baa, Black Sheep," MAKING MUSIC YOUR OWN, Silver Burdett Co., Book 1, p. 116 (three sections, first and third--alike, second section--unlike--A B A).

Some records to use:

ADVENTURES IN MUSIC, RCA, Grade 1.

1. "Ballet Of The Sylphs" from The Damnation of Faust by Berlioz (three sections, first and third--alike, second section--unlike--A B A).

2. "Ballet of the Unhatched Chicks" from Pictures At An Exhibition by Moussorgsky (four sections, first, second and fourth sections--alike, third section--unlike--A A B A).

3. "Berceuse" from The Firebird Suite by Stravinsky (three sections, first and third sections--alike, second section--unlike--A B A).

4. "March" from Soirees Musicales by Rossini-Britten (three sections, first and third sections--alike, second section--unlike--A B A).

Some piano music to use:

FIRST BOOK OF CREATIVE RHYTHMS by Rosanna B. Saffran, Holt, Rinehart and Winston.

1. "Bouree" p. 41 (four two measure phrases, each different--unlike).

2. "Trio" p. 53 (two four measure phrases, each different--unlike).

3. "First Dance" p. 55 (three four measure phrases, each different--unlike).

4. "Scherzino" p. 62 (two four measure phrases, each different--unlike).

5. "Sonatina" p. 108 (two four measure phrases--alike)

6. "La Confession" p. 131 (two phrases--alike).

MUSIC FOR YOUNG AMERICANS, American Book Co., Book 1.

1. "Out-of-Doors" by Stephen Scott, p. 119 (three sections, first and third section--alike, second section--unlike--A B A).

2. "A Lively Tune" by Christian Stolzfus, p. 121 (three sections, first and third section--alike, second section--unlike--A B A).

3. "Waltz Melody" by Franz Schubert, p. 125 (two sections--alike--A A).

4. "Indian Dance" by Robert Pace, p. 131 (four sections, first, second and fourth--alike, second section--unlike--A A B A).

SIXTEEN RHYTHMS AND STORY PLAYS by Howard Stein, Pro-Art Publications, Vol. 858.

1. "Animals on Parade" (three sections, first and third section--alike, second section--unlike--A B A).

CONCEPT

There Is A Difference In Sound (Timbre) Of Individual Voices And Instruments.

Some things to do to help children become aware of difference in quality and tone color (timbre) of sounds:

In playing singing games, have one child sing a solo part while the rest of the children listen with their eyes closed. Ask the children to guess who is singing by the sound of his voice. Have different children sing the solo part; have the teacher sing the solo part; have a man (possibly the principal, another teacher, or a visiting father) sing the solo part.

Have children discover, identify and describe the difference in sound between someone speaking and someone singing.

Have children discover, identify and describe the difference in sound between percussion instruments that have a definite pitch or an indefinite pitch.

DEFINITE PITCH	INDEFINITE PITCH
autoharp	cymbals
melody bells	finger cymbals
resonator bells	gong
piano	triangle
	jingle bells
	drum
	tambourine
	rhythm sticks
	woodblock

Let children select which rhythm instruments sound best for accompanying selected song, recorded music or compositions played on the piano.

Select a few representative band and orchestral instruments (such as violin, trumpet, clarinet and snare drum) to be played, preferably live, for the children. The instrumental teacher, an upper level student or a high school student who plays the instruments well enough to demonstrate how they sound, could play for the children. Often parents or other adults in the community who play instruments would be happy to come in and share their instruments with the children.

Reinforce earlier "live" instrumental experiences with carefully selected recordings, films and television experiences.

Some things to remember:

Timbre (the distinguishing characteristic by which we can identify a voice or instrument) is an elusive element. The young child will need many experiences that direct his attention to the characteristic sounds of his own unchanged voice, women's voices, men's voices and selected instruments.

Since TIMBRE like all other elements of music, is usually operating with most or all of the other elements, there will be occasions where identification of single instruments would be frustrating and defeat the purpose. For actual identification, use only music with very obvious solo passages rather than complicated sectional sounds and quick changes from one instrument to another.

Some recordings to use to help children develop the ability to recognize the TIMBRE of various voices and instruments.

The Sound of Music, RCA Victor Recording, LOCD-2005.
"The Sound of Music"..... Maria (woman's singing voice)
"Do-Re-Mi"..... Maria and the children (woman's speaking voice and singing voice, children's voices)
"Edelweiss"..... The Captain (man's singing voice)
"So Long, Farewell"..... The Children (some individual singing and some group singing)

Oliver, Colgems Recording, COSD-5501.
"Where Is Love?"..... (boy's unchanged singing voice)
"Be Back Soon"..... (man's singing voice, boys' singing voice)
"Who Will Buy?"..... (woman's singing voice, man's singing voice, boy's singing voice)

Amahl And The Night Visitors, RCA Victor Recording, LSC-2762.
Mother (woman's voice)
Amahl (boy's voice)
Wise Men (men's voices)

Folk Songs and Fairy Tales, Obernkirchen Children's Choir, Angel Recording, 65031.

Happy Wanderer and Other Songs, Obernkirchen Children's Choir, Angel Recording, 65038.

Songs To Grow On (School Days), sung by Pete Seeger and Charity Bailey.

A Child's Introduction to the Orchestra, Golden Record, A 198. 32 vocal and instrumental selections to acquaint children with the instruments of the orchestra, geared to the primary pupil's level.

Peter, Tubby and Pan, Columbia Recording, CL 671. Combines three favorites on one record; "Peter and the Wolf," "Tubby the Tuba" and "Pan the Piper."

Rusty in Orchestraville, Capitol Recording, L 3007. Introduces all of the instruments in a symphony orchestra on the young child's level.

CONCEPT

Music Can Be Loud
Or Soft (Intensity).

Some things to do to help children become aware of the difference between "loud" and "soft" in music:

Have children experiment with various rhythm instruments to discover which ones make loud sounds and which ones make soft sounds. Example: cymbals - loud sound; finger cymbals - soft sound.

Use proper words of loud and soft, or louder and softer when describing music they are singing, playing, or hearing.

Let the children help to decide whether a song they are about to sing should be loud or soft. "Why?" "Is it a marching song?" (loud) "Is it a lullaby?" (soft). "Do the words tell us how loud it should sound?"

Lead children to use a variety of terms of dynamic levels (soft, softer, very soft, loud, louder, very loud) appropriate to expressing the meaning of the text being sung or the kind of music being played.

Some things to remember:

Children learn, at an early age, to respond to loudness or softness, but need considerable help in relating their experiences to music and especially in finding appropriate words to describe intensity in a musical setting. Such phrases as "turn the television up" (meaning make it louder) or "turn it down" (make it softer) cause confusion in the young child's mind. To add to their confusion, the opposite of "soft" can be "hard."

Some songs to use to help children discover the difference between soft and loud in music:

"Baby Chicks," DISCOVERING MUSIC TOGETHER, Follett, p. 63, T (first measure loud, second measure soft, third measure loud, fourth measure soft).

"Down the Mountainside We Go," MAKING MUSIC YOUR OWN, Silver Burdett, Book 1, p. 62 (echo of "Ladyo" - soft).

"My Shadow," MAKING MUSIC YOUR OWN, Silver Burdett, Book 1, p. 78 (soft).

"Oh Dear! What Can The Matter Be," MAKING MUSIC YOUR OWN, Silver Burdett, Book 1, p. 136 (each phrase a different dynamic level).

"Mammy Loves," p. 20, (soft) and "Fire-Truck Song," p. 24 (loud), MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book.

"Bright Star," p. 39 (soft) and "Thunder," p. 39 (loud), MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book.

"My Tree House," MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 20 (loud-soft).

Some recorded music to help children discover the difference between soft and loud in music:

"The Ball" from Children's Games by Bizet, ADVENTURES IN MUSIC, RCA, Grade 1, (many changes from soft to loud and loud to soft, sometimes gradually (crescendo) and sometimes sudden loud sounds.

"Gigue" from Cephale et Procris by Gretry, ADVENTURES IN MUSIC, RCA, Grade 1, (many interesting soft-loud effects).

"Pantomime" from The Comedians by Kabalevsky, ADVENTURES IN MUSIC, RCA, Grade 1, (loud-louder).

"Parade" from Divertissement by Ibert, ADVENTURES IN MUSIC, RCA, Grade 1, (excellent example of getting gradually louder (crescendo) and then gradually softer (decrescendo).

"Walking Song" from Acadian Songs and Dances by Thomson, ADVENTURES IN MUSIC, RCA, Grade 1, (music is sometimes soft, sometimes loud).

Some piano music to help children discover the difference between soft and loud in music:

1. "Chordal Theme" by Robert Pace, MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 100.

2. "Marching" by Robert Pace, MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 102.

3. "Indian Dance" by Robert Pace, MUSIC FOR YOUNG AMERICANS, American Book Co., Kindergarten Book, p. 105.

BIBLIOGRAPHY

BASIC CLASSROOM MUSIC TEXTBOOKS (Use the kindergarten and first grade editions from the following music series):

BIRCHARD MUSIC SERIES by Karl Ernst, Rose Marie Grentzer, and Wiley Housewright
Available: Teachers' Book and Recordings
Publisher: Summy-Birchard Co., 1834 Ridge Avenue, Evanston, Illinois, 60204

DISCOVERING MUSIC TOGETHER by Charles Leonhard, Beatrice Krone, Irving Wolfe, and Margaret Fullerton
Available: Teachers' Guide and Accompaniments, Recordings
Publisher: Follett Publishing Co., 1010 West Washington Boulevard, Chicago, Illinois, 60607

EXPLORING MUSIC by Milton Babbitt, Bjornar Bergethon, Robert W. Buggert and others
Available: Teachers' Guide and Accompaniments, Recordings
Publisher: Holt, Rinehart and Winston, Inc., 383 Madison Avenue, New York, N.Y., 10017

THE MAGIC OF MUSIC SERIES by Lorrain E. Watters, Louis G. Wersen, William C. Hartshorn, L. Eileen McMillan, Alice Gallup, and Frederick Beckman
Available: Teachers' Edition and Recordings
Publisher: Ginn and Co., 72 Fifth Avenue, New York, N.Y., 10011

MAKING MUSIC YOUR OWN SERIES by B. Landeck, E. Crook, H. Youngberg and O. Luening
Available: Teachers' Edition, Recordings
Publisher: Silver Burdett Co., Morristown, N.J., 07960

MUSIC FOR YOUNG AMERICANS SERIES by Richard C. Berg, Daniel S. Hooley, Josephine Wolverton, Lee Kjelson
Available: Teachers' Guide, Annotated Editions, Accompaniments and Guide, Recordings
Publisher: American Book Co., 55 Fifth Avenue, New York, N.Y., 10003

THIS IS MUSIC SERIES by William R. Sur, Adeline McCall, Mary R. Tolbert, William R. Fisher, and Gladys Pitcher
Available: Teachers' Guide and Accompaniments, Recordings
Publisher: Allyn and Bacon, Inc., 470 Atlantic Avenue, Boston, Massachusetts, 02210

SUPPLEMENTARY BOOKS--Available in most music stores and libraries.

Broudy, Sylvia, and Livingston, "Discovery," A WORLD OF LEARNING THROUGH MUSIC M. Witmark and Sons, 1967.

Glazer, Tom, A NEW TREASURY OF FOLK SONGS, Bantam, 1964.

Ives, Burl, SONG BOOK, Ballantine, 1953.

Krone, Beatrice Perhan, HARMONY FUN WITH THE AUTOHARP, Kjos, 1952.

McCall, Adeline, TIMOTHY'S TUNES, Boston, 1942.

McLaughlin, R. and Muriel Dawley, SING AND PLAY WITH THE AUTOHARP, Carl Van Roy, 1958.

Nelson, Mary Jarman, FUN WITH MUSIC, Whitman, 1941.

Seegar, Charles and Ruth, BEST LOVED AMERICAN FOLK SONGS, Grosset & Dunlap, 1947.

Snyder, Alice M., SING AND STRUM, Mills Music, Inc., 1957.

Wood, Lucille and Louise Scott, MORE SINGING FUN, Webster Publishing Co., 1961.

Wood, Lucille and Louise Scott, SINGING FUN, Webster Publishing Co., 1954

TEACHERS' REFERENCE BOOKS--Available in most music stores and libraries.

Andrews, Gladys, CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN, Prentice-Hall, 1954.

Baldwin, Lillian, TINY MASTERPIECES FOR THE VERY YOUNG LISTENERS, Silver Burdett, 1951.

Bergethon, Bjornar and Eunice Boardman, MUSICAL GROWTH IN THE ELEMENTARY SCHOOL, Rinehart & Winston.

Carabo-Cone, Madeleine and Beatrice Royt, HOW TO HELP CHILDREN LEARN MUSIC, Harper & Brothers, 1953.

Clemens, James and Mary Reilly, THE WONDER OF MUSIC SERIES, Carl Van Roy Co.

Doll, Edna and Nelson, Mary Jarman, RHYTHMS TODAY (accompanying record available), Silver Burdett,1966.

Hoeffier, Dorothy and Ruth Berger, DISCOVERING MUSIC THROUGH SOUND FUN, Carl Van Roy Co.

Krone and Miller, HELP YOURSELF TO MUSIC, 2nd ed., Wadsworth Publishing Co., Inc., 1968.

Mathews, Paul, YOU CAN TEACH MUSIC, E.P. Dutton Co., 1953.

Mursell, James, MUSIC AND THE CLASSROOM TEACHER, Silver Burdett,1956.

Mursell, James, MUSIC EDUCATION PRINCIPLES AND PROGRAMS, Silver Burdett,1956.

Music Educators National Conference, THE STUDY OF MUSIC IN THE ELEMENTARY SCHOOL - A CONCEPTUAL APPROACH, ed. by Gary, 1964.

Myers, Louise Kifer, TEACHING CHILDREN MUSIC IN THE ELEMENTARY SCHOOL, 3rd ed., Prentice-Hall Inc.,1961.

Norman, Gertrude, THE FIRST BOOK OF MUSIC, Watts,1954.

Nye, R. and Nye, V., MUSIC IN THE ELEMENTARY SCHOOL, Prentice-Hall,1957.

Raphling, Sam, ed., "A Student Meets the Composer, EVERYBODY'S FAVORITE SERIES NO. 108, Amsco Music Publishing Co.,1961.

Saffran, Rosanna, FIRST BOOK OF CREATIVE RHYTHMS, Holt, Rinehart and Winston, Inc., 1963.

Siegmeister, Elie, INVITATION TO MUSIC, Harvey House Inc., 1966.

Stein, Howard, 16 RHYTHMS AND STORY PLAYS FOR KINDER-GARTEN, Pro-Art Publications,1964.

Swanson, Bessie A., MUSIC IN THE EDUCATION OF CHILDREN, 2nd ed., Wadsworth,1964.

Vandevere, J. Lielian, SOUND SKETCHES, Carl Van Roy Co..1958

Vandre, Carl W., THE CLAP, SNAP AND TAP BAND, T. S. Denison & Co., Inc.